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KUNKEL'S MUSICAL REVIEW

AUGUST, 1895.

Vol. 18. No. 8.

Whole No. 166.

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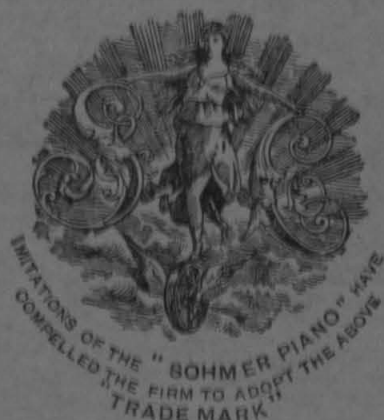
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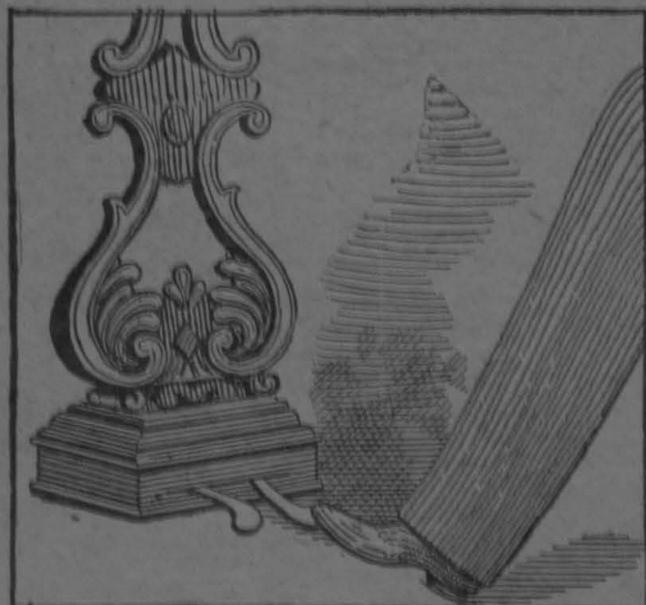
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HONEST CRITICISM.

Many a person fitted by nature to take a high stand in the world of musical art has fallen a victim to empty praise.

If common-sense is not brought into the consideration of the things we do, failure, or, what is oftentimes worse, partial success follows. Too many, who look to the art world as their field of endeavor, depend too much upon flattery, failing to take the word of encouragement which comes in company with just criticism.

There are many agencies, says a writer in *Progress*, at work which all tend to make light of, or destroy musical art.

The social world is much at fault. Society is so like a child with a toy! So long as a thing is new and novel to an extent it is pleased, but as soon as it shows wear it looks for new pleasures. There is plenty of flattery and honeyed words; but they are not substance; and when the flattered one has to face criticism, even though full of kindly meaning, it cuts very deep—the blood runs at times, and he becomes disheartened, and gives up. Others, however, are nettled by the sting, and set about to show they can and will win. Good! But how much better had the just and honest praise come first, the flattery been left until the very last, or not offered at all; for all the future of life will be marred by a feeling of bitterness because those who led into the wrong way of thinking left when the helping hand and word of honest meaning would have done much.

Seriousness should prevade, to a degree, everything. It does those things which succeed. The person who would be successful as a musician must be serious. He cannot afford to dally with those who trifle, or to give heed to words of shallow praise.

It has long been the custom in Europe, where the salon takes much the place of the parlor of the American's home, to hold entertainments given by professional musicians. As a general thing, but one performer takes part, a singer or player on some instrument, as the case may be. Nor is the person invited to do this because he may find it to his advantage to appear before the persons there assembled; but a stipulated sum is paid for the services rendered, as would be the case did the performer appear under a regular manager in a public place of entertainment.

While these gatherings are in the nature of social functions, the persons who compose them are men and women of culture, who, when they listen, make a business of it, do so seriously, so that the performer so honored finds it a pleasure, knowing that he will be justly judged in the main.

This feature of European social life is being copied to some extent in our country, especially in

the larger cities. But the result is not quite the same. The *habitudes* of the American drawing-rooms and parlors are not apt to average as high as true patrons of art; so that whatever of good might result fails in most cases to follow.

Another reason why the entertainments given in American homes fail to be of as much value as those of the European salon, is that many persons are invited to take part who may not be classed as artists in the highest sense. In many, if not most, of the parlor and drawing-room entertainments given in American homes, part is taken largely by amateurs and persons who are not paid for their services, who are invited in about this wise: "We are going to give a little entertainment at our house next Tuesday evening; can we count on you for a song or two? Of course there is no money in it; but there will be an awfully swell crowd present, which you may care to sing before. Don't bother to make any special preparation; those songs you sang at Mrs. X's week before last; they will do. They took so well, you know."

What is the person, suppose he is a professional, a partial stranger, going to do? Some of the guests he would like to sing before, for he knows that he will be honestly appreciated by them. But the others, the great majority, who will be present not through any love for music, but because it is quite the correct thing to be one of a gathering at the home of Mrs. Z—, almost tempt him to refuse. "No, it will not do to refuse," he reasons, "for I may lose much in other ways. So down out of sight, though occasionally as a pricking of the conscience he may feel it, goes his best sense of the artistic; and because it is policy, or seems so, he appears.

Of what real value is the performance he has given? None to the person whose sense of the truly artistic has been well developed; while he feels himself its almost worthlessness.

He should have asserted his independence, you say, and stood out for the loftiest ideals of this art. Yes, looking from the serious art point of view; but he had already spent many years of his life, and all the money he could get together, to reach the plane he occupied. He had to look for some means of reward; this he thought might open the way. In truth it ought to, and would where music is looked upon as something more serious and to be treated more seriously than it usually is in the United States.

It is perhaps true that the professional musician of standing can risk being fondled by society; but the young men and women in professional life, and especially the aspiring amateur, cannot afford to be aught but serious. Too many young men and women of promise who had professional life in view have been ruined, in so far as fulfilling the loftiest ideals, by the empty patronage of superficial society.

Rather than a favor to be sought, the American drawing-room concert is a thing to be avoided, by the amateur and the professional who is still struggling to make a name.

If true merit is honestly dealt with by being taken at its value, all well and good; but when art of any sort is simply used as a means of idle pleasure, then it is time to avoid the persons who put, or endeavor to put, it to such use.

The American drawing-room entertainment should be of as high a standard, and accomplish as great a purpose, as does the entertainment given in the European salon. There are notable exceptions in this country, but at present they only serve to prove a rule which in most particulars is wrong.

The art of music in Europe is great because it is serious. Until Americans generally take it up, both in its interpretation and consideration, seriously, it will fail to receive here the stamp of greatness.

TONES OF MUSIC.

If we were to catch a musical performance, even of a first-rate instrumentalist, by means of a phonograph, and then slowly reproduce and analyze it, we should likely be astonished to see how incorrectly he played, says the *Contemporary Review*.

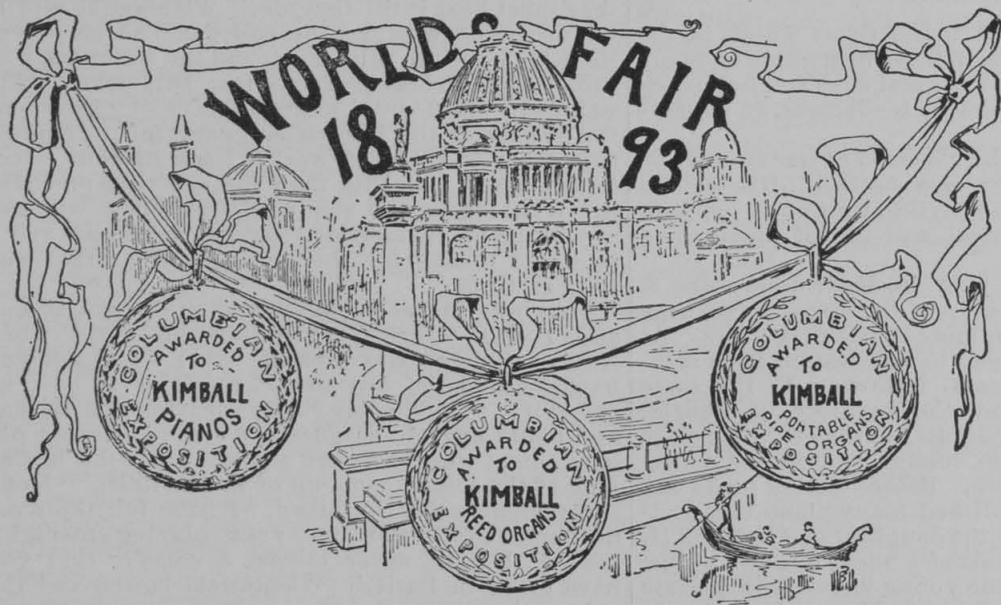
And yet his performance was good enough for the general impression, and even the most attentive hearer might not have been annoyed by its inaccuracies. It is not otherwise with the music we have in our mind; in it are all the defects, and very likely still more, of its execution. This sufficiency of even a slight defective performance can only be explained by the fact that the single tones and chords are not the only elements of which music consists; there are also the rhythm, the time, and the different shades of increasing and decreasing force, which count for as much in the general character of a music piece as the single tone; they are what I should call the expressive powers of music. Indeed, in the beginning of music (historically speaking) they are even more important than the single tones.

We know from many trustworthy reports of travelers that most savages do not, as a rule, carefully settle the single tones of a melody; they tap, as it were, in the dark, change the tones at any repetition, sharpen the intervals when under excitement, flatten them when fatigued, and use all sorts of intermediate third and quarter notes which are most difficult to reproduce by the modern musician. This is not due to a difference of system—for they have no regular system—but to the same incapacity of distinctly representing the tones in their minds, which I noticed in my above-mentioned highly-civilized musical friend. Thus we may say from a psychological as well as from an ethnological point of view (ontogenetically and phylogenetically, as the biologist would say), that not ready-made tones led men to music, but the other elements of music compelled men to include tone (first indistinct, then distinct) as one of them.

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MALIBRAN—GRISI—PATTI.

In an operatic supplement recently issued by the *St. James Budget*, there is the following interesting outline of the three favorite prima donnas of the English capital during the last sixty years, more than one-half of which is covered by the remarkable career of Adelina Patti:

"A truly tragic end was to befall a delightful singer of this period—Malibran, of the Garcia family, daughter of the Garcia who acted the part of *Almaviva* in Rossini's 'Barbiere,' sister of Mme. Viardot Garcia—sister, too, of the all but centenary professor who still teaches at the Royal Academy of Music. Among Théophile Gautier's collected articles may be found a brilliant account of this artist, equally great as actress and as singer; and Sir Julius Benedict has left an interesting narrative of her last moments. Herself of the sweetest disposition, she was plagued in succession by two unworthy husbands, the later of whom, De Bériot—good violinist but bad man—had such terrors for her that, having fallen from her horse when he had ordered her not to ride, she was afraid to tell him of her mishap. She had injured her head, which did not prevent her from appearing soon afterwards at the Manchester Festivals, where, after singing with wonderful brilliancy, she suddenly went into convulsions, fell shrieking to the ground, was placed in the hands of doctors, who, according to the merciless, murderous custom of the period, bled her, and was then carried back to the hotel. The next day she insisted—such was her indomitable spirit—on singing again, and no one had the sense or the courage to prevent her. She had a relapse, and when her own doctor, an Italian homeopathist, arrived from London to see her, she exclaimed to him, already in a hopeless condition, 'I am a slain woman, doctor; they have bled me.' She died, as Molière might have put it, of two doctors and a lancet; and she was scarcely dead when her husband hurried to London to secure her property before any claim to it could be put forward by her relations. Malibran's greatest successes were obtained in Bellini's operas and in parts of *Amina*, *Norma* and *Romeo*.

"After the death of Malibran, the favorite prima donna of London was Giulia Grisi, whose name in operatic history, as in life, cannot but be associated with that of Mario, the immediate follower of Rubini, who suggests Tamburini, who recalls Lablache. The two greatest quartets ever heard at Her Majesty's Theatre were those in which first Rubini and afterwards Mario took the tenor part, with in each case Grisi as soprano, Tamburini as baritone and Lablache as bass. For the first of these quartets, 'I Puritani' was composed by Bellini; for the second, 'Don Pasquale,' by Donizetti. Grisi and Mario were the rose and the nightingale of Heine's Parisian letters. When, in 1846, the great secession from Her Majesty's Theatre took place, Grisi, Mario and Tamburini all joined the new enterprise, to be followed a few years afterward by Lablache. Grisi and Tamburini appeared on the opening night in 'Semiramide,' when the great success of the evening was gained by neither of these singers, but by a new contralto, Alboni, in the part of *Arsace*. Alboni had been strongly recommended by Rossini, but the public had never in any way heard of her. Such, however was the beauty of her voice, such the dignity and the charm of her musical elocution, that the first phrases of her opening recitative caused transports of enthusiasm, and before she had finished her first air she was already accepted as one of the greatest singers of her time.

"Grisi was succeeded in the most direct manner by Adelina Patti, who came out at the Royal Italian Opera in 1861, the year of Grisi's retirement. Meanwhile great successes had been gained at this establishment by a very refined, very charming singer, Angiolina Bosio, who died at St. Petersburg in 1859 from obscure causes, among which were reckoned by the unduly suspicious jealousy and poison. The first appearance of Mme. Patti was one of the happiest incidents in the whole history of the Royal Italian Opera. She again took the audience as completely by surprise as, fourteen years before, Alboni had done, and her singing on this occasion of the part of *Amina* in 'La Sonnambula' was a constantly increasing triumph from beginning to end. Year after year, throughout the long and prosperous management of Mr. Frederick Gye, Mme. Patti sang constantly at the Royal Italian Opera. Every one feared that the most perfect singer of her time would never again be heard in the lyric drama, when suddenly it was announced that the most enterprising manager of our time had engaged her for the season now on the point of beginning. She naturally cannot undertake the forty or fifty characters comprised in her immense repertory. But to have mastered a great number of parts is not so remarkable as to be able to sing six or eight in the most perfect manner possible, and Mme. Patti will be heard in some half dozen of her very finest impersonations."

ALBERTO JONAS.

Of the great artists who have visited our country in these last years, few have met with so warm and enthusiastic a reception as that which has been accorded Mr. Alberto Jonas; few have gained, like him, the immediate and unanimous admiration of the public and the press.

Mr. Jonas has acquired well-justified fame over nearly all Europe and Central America, but his longing desire was to visit the American metropolis, where he hoped to obtain the artistic recognition which would crown all his former triumphs.

Mr. Jonas arrived in New York unheralded and without knowledge of our country or customs, relying entirely on his own powers and on his extraordinary energy, which, by the way, is one of the characteristic features of his individuality.

Shortly after his arrival he made his first appearance at Carnegie Hall with the Damrosch Orchestra. The success that Mr. Jonas gained with the performance of the beautiful and difficult concerto of Paderewski was instantaneous and marked. In this and two recitals which followed the eminent pianist fully displayed his admirable qualities and gained popular favor as well as the unreserved praise of the entire press. We quote the following:

"Those who were present at the Mechanics' Hall last evening, on the occasion of a piano recital by Mr. Alberto Jonas, were given a great musical treat. Mr. Jonas, who is, we believe, a Spaniard, has won a considerable reputation abroad, and is well known at Madrid, Brussels, St. Petersburg, Berlin and other places. As a pianist Mr. Jonas gives evidence of being a musician of marked and exceptional ability. He appears to throw his whole heart and soul into the instrument before him, but at the same time plays quietly and naturally, and is entirely de-



void of the notions and mannerisms which in the eyes of an audience mar the performances of many pianists. Mr. Jonas unites great dash and brilliancy of execution with wonderful tenderness of expression," etc.

"The rendering of the concerto of Paderewski by Mr. Jonas was in every way perfect. His technic is clear and flowing, the rhythm vigorously marked, the interpretation musical, and full of passion and delicate sentiment."

Alberto Jonas was born in Madrid on June 8, 1868. His parents, who are Germans, have been established in Spain for more than thirty years. At the age of eight he began to take lessons from celebrated Madrid professors, following at the same time the classes of the Conservatory of Madrid. The intention of his parents, however, was not to make a musician of him, though he revealed an exceptional musical nature. Before having made any serious studies he published many piano compositions, and dedicated to the daughter of Alfonso XII. a mazurka, which awakened such interest of the king that he received the young virtuoso in private audience and presented him with a golden watch, which bears on the top lid the crown of the Spanish throne in relief, a jewel of historic value.

At the age of eighteen, after having visited France, Germany and England, whither he was sent by his family to perfect his knowledge in foreign languages, the young Spaniard felt the growing and irresistible desire to devote himself entirely to music, and entered the Conservatory of Music of Brussels, where he began his serious studies. In two years he carried off the first prize.

His studies in Brussels lasted five years, during which he won all the first prizes in harmony and counterpoint, and was taught by Gevaert. Mr.

Jonas then directed his steps to Germany, and there completed his studies, particularly his already exceptional technic.

In September, 1890, he took part in the concours of Rubinstein, in St. Petersburg, and signalized himself in such a way as to merit Rubinstein's lessons during three months in St. Petersburg.

Mr. Jonas, besides his artistic personality, is a gentleman of refined and social manners. He has fully mastered four languages and has enjoyed the privilege of frequenting the best European circles. His amiable character and decided modesty wins personal sympathy as easily as his great talent commands respect and admiration.

YSAYE'S STORY OF ERNST'S ELEGIE.

This is the famous history of the Elegie d'Ernst, said Ysaye to the *Call*, of San Francisco, and I can assure you that it is authentic, for it was given me by Wieniawski himself—all except the end, and Rubinstein told me that.

When Wieniawski was in Paris—twenty years ago or more—the people there were wildly enthusiastic over him, and as well as crowding his concerts they continually begged him to play at soirées. One baroness in particular, belonging to the highest aristocracy of the Faubourg St. Germain, would take no refusal. Wieniawski did not care much about the visit, but he yielded at last, and went with his accompanist. The baroness, who was receiving her visitors at the head of the grand staircase, welcomed him with effusion, enchanted, delighted to receive such a distinguished guest, and she begged him to be seated in the salon till the other visitors had arrived.

After ten minutes, when a few people were present, the Baroness, snatching a few moments from her duties of receiving, asked Wieniawski to favor them by playing something. He glanced around, the Baroness had gone back to the head of the staircase, and there were present a few shriveled up old gentlemen and three or four young girls. "Bah!" he said to his accompanist, shrugging his shoulders. "Let us play Ernst's Elegie." Now, you know that Ernst's Elegie is of all compositions the most dull and uninteresting. It is tedious enough to drive a hearer to commit suicide.

They played Ernst's Elegie, and the Baroness, who had been out of hearing during the performance, came beaming into the room soon after.

"Ah! monsieur, how beautiful! I cannot thank you enough, but might I dare to ask you to play once again? Yes?" and she hastened away to welcome more guests.

"What shall we play?" asked the accompanist. Wieniawski looked around. The company was becoming more numerous, but no more interesting than at the beginning. "Let's play Ernst's Elegie again," he said.

Absolutely no one listened, but a little later in the evening the Baroness entered the room, more ecstatic in her admiration than ever.

"Bravo! M. Wieniawski, better and better!" she said. "You surpassed even yourself in that piece. But would you—dare I ask you to be complaisant enough to play once again?" and she flitted away.

"If these people don't understand Ernst's Elegie they must hear it till they do," Wieniawski said to his accompanist when she had gone, so he played the Elegie for the third time, and the Baroness, who came back just as the last few bars were being sounded, went into extravagances. "Monsieur, the powers of the French language fail to express the beauty of that last work. Each of your selections is more exquisite than the one that preceded it. What! going so soon? My secretary will call at your house to-morrow. Adieu, monsieur, and a thousand thanks for the delicious treat that you have given us."

That was the story as Wieniawski gave it me, and I was telling it one day in Paris when Rubinstein, who was present, said: "Ah! but you have omitted the last part," and this is how he ended it: "As Wieniawski was leaving the Baroness' house one of the guests, a little shriveled old gentleman, who had been present from the beginning of the soirée, came up to the violinist. 'Monsieur Wieniawski,' he piped, 'I have felt the most profound admiration for your playing to-night. Indeed, I have never missed a concert that you have given in Paris.' Wieniawski bowed and the old gentleman continued:

"There is a piece in your repertory that once made the most profound impression on me and I desire ardently to hear it again. Come, with your violin, to my house to-morrow or the day after, and name your own terms, for before I die I must hear you play Ernst's Elegie."

Rubinstein told me that Wieniawski did not stop to make the appointment; he rushed out of the house too much overcome to say whether he would gratify the old gentleman's last wish; and that is one of the most enthusiastic musical histories that was ever penned, for Rubinstein and Wieniawski both vouched for it.

MUSIC KUNKEL'S REVIEW

August, 1895.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 18—No. 8.

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THE MUSIC TEACHERS CONVENTION

When Messrs. Kroeger, Epstein, Kunkel and Waldauer, the resident members of the Executive and Programme Committees of the Music Teachers' National Association, undertook the management of the recent convention, nearly every one prophesied failure. Many of the prophecies seemed to be based upon reasonable ground. At no time in the history of the association did its fortunes appear to be at so low an ebb. The 1894 convention at Saratoga was almost a failure; the officers were dispirited and disheartened at the outlook; there was no money in the treasury; the general interest in the association seemed to be dead; dissolution seemed to be approaching. The 1895 meeting was voted to be held in St. Louis. No representatives from this city were present at Saratoga, so it cannot be said that they sought to secure the 1895 convention. Indeed, it seemed unwise to appoint St. Louis as the meeting place, on account of its general reputation as a fair sample of a tropical city during the months of July and August. However, the committeemen went to work, during the early spring months, to arrange for the convention. Even at home much difficulty in interesting well-known musicians was met with. However, obstacles only served to redouble the efforts of the committees. Eventually, after having met with lukewarmness and opposition from many who should have given them encouragement, the tide began to turn, and success seemed to dawn upon the horizon.

With much careful and continuous effort, a fine programme, rendered by artists of acknowledged reputation, was arranged. Essayists, distinguished in their respective lines, agreed to read papers at the convention. Subscriptions for course tickets commenced to pour in, and the ever-present financial problem soon faded away. It is scarcely necessary here to state that in almost every respect the Seventeenth Convention was a genuine success, for such has been already chronicled by the daily press. Financially, it may be safely said that seldom was a musical convention more carefully handled, and more satisfactory results obtained. Artistically, with scarcely an exception, every number gave genuine pleasure to the audiences. Socially, those who gathered together from all parts of the country were royally treated in the hospitable manner for which St. Louis citizens, far and wide, have such an exceptional reputation.

We think it no more than right to refer individ-

ually to many of those who took part. Among the pianists were William H. Sherwood, whose performance, both from an executive and intellectual standpoint, gave most unqualified pleasure; Leopold Godowsky, whose wonderful technique and amazing memory never showed to better advantage; Alberto Jonas, the poetical Spanish player, who held his audience spellbound by his elegant playing; W. Waugh Lauder, the scholarly artist, whose explanation added interest to his recital; Charles Kunkel, who in his rendering of Louis Conrath's difficult concerto created a furore; Augusta Cottlow, the gifted Chicago girl, with the most exquisite touch and artistic feeling; May Cook, of Portland, Oregon, who, though she came unheralded, won a host of admirers by her really magnificent playing which abounded in delicacy and expression, and proved her an artist of the first rank; Charles Dennee, of Boston, a pianist of excellent talent and ability; Herman Epstein, one of the most brilliant and effective of Western pianists; Miss Selma Krausse, with fine style and astonishing technique; and Miss Florence Baugh, a very promising young St. Louis girl; Messrs. Doerner and Graham, in their duo recital on two pianos, played with a musicianly understanding of the peculiar effects incidental to this style of playing; and Mrs. Nellie Strong Stevenson and E. R. Kroeger also rendered a duo with good effect. The organ recitals of Harrison W. Wild and J. Warren Andrews were well attended, and were much enjoyed. Among the singers were Miss Mabel Haas, of Kansas City, whose superb voice and method won for her many friends; Miss Adelaide Kalkmann, whose "Infelice" was a feature in the convention; Mr. Wyatt McGaffey, of Chicago, with his ringing bass voice. Mr. Otto Hein, whose artistic singing of German *lieder* cannot be excelled here; Mrs. F. A. Bensburg, one of the finest of local contraltos; Mrs. Mayo Rhodes, a soprano with a splendid voice and method; Mark C. Baker, of Duluth, who proved to be a real surprise with his beautiful quality of voice and his magnificent style; Miss Mina Bruere, Miss Rebecca Levy and Miss Evaline Watson, three contraltos, residents of St. Louis, who are all possessors of rich, resonant voices; W. M. Porteous, our artistic baritone; Miss Eva Emmet Wycoff, of Chicago, a young girl with a sympathetic, sonorous and withal a beautiful voice; Mrs. A. D. Cunningham, whose vocalization is truly amazing; Messrs. S. Kronberg, of Kansas City, and Gerhard Stehmann, of the Damrosch Opera Co., both baritones of high rank; Miss Jessie Ringan, the young contralto, whose wonderful quality of tone caused the most careful critics to prophesy a most brilliant future for her; Miss Georgina Yaeger, a young soprano with unusual gifts; Miss Mae Estelle Acton, of Chicago, whose brilliant soprano voice was admired by all who heard her. The violin soloists were Messrs. Theodore Spiering, of the Thomas Orchestra; G. Parisi, F. Geib, Miss Helen Thorell; Mr. P. G. Anton, Jr., played a 'cello solo. The essayists who were present were H. W. Greene, of New York; Mrs. James Richardson, of St. Louis; Rossetter G. Cole, of Grinnell, Ia.; Mrs. Minor Morris, of Indianapolis; Willard Kimball, of Lincoln, Neb.; Theo. H. Johnson, of Cleveland; H. W. Schultze, of Kansas City; I. D. Foulon, of E. St. Louis; William Schuyler, of St. Louis; W. Malmene, of Evansville. Three essayists did not appear: Messrs. F. Mueller, of Spokane; J. Wolfram, of Cleveland; and A. J. Goodrich, of Chicago; also one vocalist: L. G. Gottschalk, of Chicago.

All delegates were entertained with an excursion to the beautiful Meramec Highlands, fifteen miles from the city, where a delightful lunch was served, and a pleasant time had, generally. A great deal of private entertaining was also done. When the election of officers took place, Mr. E. R. Kroeger, of St. Louis, was elected president; Mr. H. S. Perkins, of Chicago, secretary; Mr. Max Leckner, of Indianapolis, treasurer. The next convention will be held at Denver, a very warm invitation having been extended to the M. T. N. A. by the Denver Chamber of Commerce.

ST. LOUIS EXPOSITION.

Grand Season, 1895.

What promises to be the greatest event in the history of St. Louis, will be the Twelfth Annual Season of the St. Louis Exposition, which opens Wednesday, Sept. 4th, and closes Saturday, Oct. 19th.

It will be by far the most costly Exposition ever held in St. Louis, the management being confident that the improved condition of business throughout the country will result in a far larger attendance than during any other year.

Exceptionally low rates have been made by the railroads, which give every promise of large excursion parties from all directions.

Very few exhibits will bear any resemblance to what was seen last year, and several booths and buildings which have done duty for two or three seasons have been torn down to make room for novelties. The mountain in the basement is now being reconstructed and renovated. Under its imaginary shadow twelve Sioux Indians, including warriors, orators and squaws, will encamp in tepees and entertain visitors with demonstrations of the ways of living of the North American Indian. A very valuable feature will be daily lessons and demonstrations in scientific and practical cooking, which will be conducted by a lady who is now giving lessons at Silver Lake with much success.

The Missouri State Horticultural Society, at the Willow Springs meeting, unanimously agreed to take advantage of the offer of the St. Louis Exposition Association and make a grand display here this fall. The art exhibit will be large and costly. Mr. Kurtz, who is now in Europe hunting up masterpieces and specialties for the gallery, guarantees by mail to eclipse all former records.

In addition to a display of living fish from the waters of Missouri and adjoining States, there will be a tank of salt water with some specimens of fish from the Atlantic Ocean and the Gulf of Mexico. Sousa will open the Exposition with his band, strengthened since it was here last winter, on the evening of September 4, and will give four concerts daily until October 19. The policy of some novelty on the stage every day, as well as the band, inaugurated so successfully by Manager Gaiennie, will be continued. The first attraction of its kind will be the celebrated artists from the French circus, the Kins-Ners, great athletic equilibrists, who will appear from the 4th of September to the 14th. Caicedo, the king of the wire in wonderful feats on the slack rope, turning somersaults, and in feats never before attempted, will be assisted by Louis Oloriz in his celebrated Pango Monkey act. Caicedo and Oloriz will play two weeks following the Kins-Ners, and will be followed in turn by Tschereff's band of Russian dogs, the best troupe of trained mute animals ever shown. The dogs will remain two weeks. The remaining week will be filled by one of the best attractions that money can procure.

It is not generally known that Mme Sembrich, who has been engaged by Messrs. Abbey and Grau for next season, was originally a prodigy pianiste and violiniste. As both pianiste and violiniste she appeared in public before she was twelve, and she afterward studied under Herr Stengel, who is now her husband, and has accompanied her to London. Liszt was her principal teacher for pianoforte, and it was while studying under him that she discovered her voice, and placed herself under the younger Lamperti at Dresden. Her real debut in that city was made as Lucia in 1878, and it was after her success at the lower Rhine Festival in 1880 that she first came to England. Here her principal successes were in "Dinorah," Constance in Mozart's "Seraglio," and the Queen in "The Magic Flute," in which her exceptionally high voice showed to its best advantage.

Sketch of Wagner's Opera,

DIE WALKÜRE

from which the Magic Fire is selected.

The Valkyre introduces the human children of Wotan, the twins Siegmund and Sieglinda. The children become separated in early life by Hunding, their enemy, who sacks their dwelling and carries off Sieglinda as his bride. Siegmund leads a wild life in the forests and grows supernaturally strong. One day, his father disappears and is seen no more, until, disguised as a wanderer, he seeks the home of Sieglinda and leaves in the trunk of an ash a sword which no one can withdraw save the strongest hero.

It happens that Siegmund, fleeing from pursuers, reaches the house of Hunding and Sieglinda and falls exhausted within. He is discovered by Sieglinda, the wife of Hunding, who gives him refreshment. Both feel involuntarily drawn towards one another, their looks bespeaking their love. Siegmund wishes to depart, but Hunding enters, observes Siegmund's resemblance to his wife, and, though filled with suspicion, accords him the hospitality due every guest, resolving, however, on hearing the story of his life and learning his identity, to kill him, and bids him prepare for combat next day.

Left alone, Siegmund is filled with dire forebodings, and sinks near the hearth. Presently, he recalls the promise made by his father to provide him with a sword in his direst need. A sudden blaze of the fire reveals the hilt of the sword in the ash, to which Sieglinda, who enters, calls his attention and tells its history. By a mighty effort, Siegmund withdraws the sword, and in him Sieglinda recognizes her promised deliverer. Here follow the beautiful love song of Siegmund, typical of the awakening of love and the coming of spring, and the duet of Siegmund and Sieglinda, in which old memories well up and they discover themselves to be brother and sister.

In the 2nd Act, Wotan commands the Valkyr, Brynhilda, to send victory to Siegmund against Hunding in the combat, but Fricka, Wotan's spouse, suddenly appears and demands the punishment of Siegmund and Sieglinda. Wotan finally agrees to the death of Siegmund.

In the combat, Brynhilda, disobeying Wotan's final decision, protects Siegmund with her shield, but Wotan appears and with his spear breaks Siegmund's sword in two. Siegmund, now defenseless, is slain by Hunding. Brynhilda in the meantime lifts the lifeless form of Sieglinda upon her fleet steed and carries her off.

Act 3rd is one of surpassing interest, representing the wild ride of the Valkyrs through the air and discovering Brynhilda on her steed, fleeing with Sieglinda before the wrath of Wotan. Brynhilda gives the broken sword of Siegmund to Sieglinda and bids her fly for refuge to the only place of safety, the haunt where the

giant Fafner guards the hoard and ring. For her disobedience, Wotan condemns Brynhilda to remain on the rocks where she stands, sunk in sleep, and become the wife of the man who sees and awakens her. Brynhilda, fearful lest the first boastful comer may claim her, requests that around her place of sleep a circle of fire shall arise, so that only the bravest may approach and waken her. Wotan, who yearns with love for his favorite child, draws her tenderly towards him and a great sorrow consumes his heart. He grants her request and with deepest emotion bids her farewell. He kisses the Valkyr, Brynhilda, on both eyes, which close, and she sinks in deep sleep. Wotan closes the helmet over her face and covers her body



RICHARD WAGNER.

with her shield. Thereupon, he invokes the aid of Loki and fire bursts forth from every side, growing in intensity until the flames reach the sky and form a circle of wildest fire.

Wagner here creates the great tone poem, the Magic Fire ("Feuerzauber,") which recurs in part in the succeeding operas—"Siegfried" and "Goetterdaemering."

(A) The soft enchanting strains portray the sinking of Brynhilda to her long sleep. (B) The exalting, dancing play of sound represents the bursting forth of fire. (C) Then come the tender strains of slumber. Peace spreads over all. Brynhilda has passed into other realms.

MAGIC FIRE

3

Aus Richard Wagner's WALKÜRE.

Langsam.

(Slow.)

Tempo ad lib. ♩ 100.

frei übertragen von FRANZ BENDEL.

Musical score for "MAGIC FIRE" by Franz Bendel. The score is in 8/8 time and consists of four systems of piano accompaniment. The first system includes a "rit." (ritardando) marking and a dynamic change from "f" (forte) to "pp" (pianissimo). The score features complex arpeggiated figures in both hands, with fingerings and slurs indicated. The key signature changes from one sharp (F#) to two flats (Bb) in the second system. The piece concludes with a final chord marked "f".

1604 - 7

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The musical score for "The Rose Tree" is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. The second system consists of two staves. The upper staff continues the melody from the first system, starting with a quarter note C5, followed by a half note D5, and then a quarter note E5. The lower staff provides a bass line, starting with a quarter note G3, followed by a half note F#3, and then a quarter note E3. The score is written in a simple, clear style, with notes and rests clearly marked. The key signature and time signature are consistent throughout the piece.

Mässig bewegt. Moderately animated ♩ - 108.

Musical score for "The Rose Tree" in 4/4 time, key of D major. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features a mix of eighth and sixteenth notes, often beamed together. The bass line consists of chords and single notes, with some measures containing rests. The score includes fingerings (1-4) and breath marks (asterisks). The piece concludes with a double bar line and a repeat sign.

This musical score is for a piece titled "The Merry Widow" (No. 10). It is written for a piano and features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is divided into two systems, each with a treble and bass staff. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes. The piece includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions like "The Merry Widow" and "No. 10" written above the staff. The score ends with a double bar line and a repeat sign.

8

Handwritten musical score for "The Rose Tree". The score is written on two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with various fingerings indicated by numbers 1-5 above the notes. The lower staff is in bass clef with the same key signature, featuring a bass line with fingerings 1-5 below the notes. The piece includes a repeat sign with first and second endings. The word "Ped." (pedal) is written below the bass staff at two points. The score concludes with a double bar line and a final key signature change to one sharp (F#).

[illegible][illegible]

8

dim. 6 4 3 4 4 4 6 6 6 6 dim. 6 6 6 6

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

[illegible]

l.h. l.h. l.h. l.h.

* Ped. f * Ped. 7 Ped. *

l.h. l.h. l.h. l.h.

7 Ped. * Ped. Ped. * Ped.

l.h. l.h. l.h. l.h.

* Ped. 2 Ped. * Ped. *

l.h. l.h. l.h. l.h.

Ped. * Ped. Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some triplets. The bass staff provides a harmonic accompaniment with chords and moving lines. Below the staff, there are five asterisks followed by the word "Ped." (pedal).



The second system continues the musical piece. The treble staff features intricate rhythmic patterns, including triplets and beamed notes. The bass staff has a more active line with some triplets. Below the staff, there are four asterisks followed by the word "Ped.".



The third system of musical notation shows a continuation of the complex textures. A second ending bracket with a "2" is visible in the treble staff. The bass staff has some triplets. Below the staff, there are three asterisks followed by the word "Ped.".



The fourth system of musical notation continues the piece. The treble staff has a dense melodic texture. The bass staff has some triplets. Below the staff, there are four asterisks followed by the word "Ped.".



The fifth system of musical notation is the final system on the page. It features complex rhythmic patterns in both staves. Below the staff, there are four asterisks followed by the word "Ped.".



First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff has a simple accompaniment with a few notes. There are four measures in total. The first measure has a double bar line and a '2' above it. The last measure has a 'Ped.' marking with an asterisk.



Second system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes. There are four measures in total. The first measure has a double bar line and a '2' above it. The last measure has a 'Ped.' marking with an asterisk.



Third system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes. There are four measures in total. The first measure has a double bar line and a '2' above it. The last measure has a 'Ped.' marking with an asterisk.



Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes. There are four measures in total. The first measure has a double bar line and a '2' above it. The last measure has a 'Ped.' marking with an asterisk.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff has a few notes. There are four measures in total. The first measure has a double bar line and a '2' above it. The last measure has a 'Ped.' marking with an asterisk.

First system of musical notation. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, marked with a '2' and a '3'. The left hand provides a steady accompaniment. The system concludes with a double bar line and a final chord in the right hand.

Second system of musical notation. Similar to the first, it features a complex right-hand melody with '2' and '3' markings. The left hand continues its accompaniment. The system ends with a double bar line and a final chord.

Third system of musical notation. The right hand continues the complex rhythmic pattern. The left hand has a section marked 'l. h.' (left hand) in the middle. The system ends with a double bar line and a final chord.

Fourth system of musical notation. The right hand continues the complex rhythmic pattern. The left hand has a section marked 'l. h.' in the middle. The system ends with a double bar line and a final chord.

Fifth system of musical notation. The right hand continues the complex rhythmic pattern. The left hand has a section marked 'l. h.' in the middle. The system ends with a double bar line and a final chord.

The end of the Walküre.

NECK AND NECK.

Impromptu Galop.

LOUIS MEYER.

Secondo.

Arr^d by MELNOTTE

Introduction.

The musical score is written for piano and consists of four systems of music. The first system is the 'Introduction' in 2/4 time, marked 'f' (forte) and 'Ped.' (pedal). The second system is the 'Galop' section, marked 'rit.' (ritardando) and 'p' (piano), with a 'Galop.' label. The third system continues the 'Galop' section. The fourth system concludes the piece with a 'f' (forte) marking and a 'cres.' (crescendo) marking. The score includes various musical notations such as notes, rests, and dynamic markings.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 3/4 time and includes dynamic markings *f* and *Ped.* with asterisks.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *cres:*, and *Ped.* with asterisks.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *Con Brio.* and includes dynamic markings *f*, *p*, and *Ped.* with asterisks.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *p*, and *Ped.* with asterisks.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f*, *Ped.*, and asterisks.

5-13

41 - 16

This page of musical notation is for a piano piece, likely in a minor key as indicated by the key signature. It consists of six systems of staves. The notation includes various musical elements:

- Staff 1:** Features a treble and bass staff with a complex rhythmic pattern. Pedal markings (Ped.) are present at the end of the first and third measures.
- Staff 2:** Continues the rhythmic pattern. Dynamics include *f* and *cres:* (crescendo). Pedal markings are present at the end of the second and fourth measures.
- Staff 3:** Features a treble and bass staff. Dynamics include *mf* and *sf*. Pedal markings are present at the end of the first and third measures.
- Staff 4:** Continues the rhythmic pattern. Dynamics include *mf* and *sf*. Pedal markings are present at the end of the first and third measures.
- Staff 5:** Features a treble and bass staff. Dynamics include *mf* and *sf*. Pedal markings are present at the end of the first and third measures.
- Staff 6:** Continues the rhythmic pattern. Dynamics include *cres:* and *f*. Pedal markings are present at the end of the first and third measures.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 41-16 at the bottom.

This image shows a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs joined by a brace). The music is written in a key signature of two flats (B-flat and E-flat). The notation is highly complex, featuring many chords, some of which are marked with '8va' (octave) and 'Primo' (first). Fingerings are indicated by numbers 1-5 and 'x' for natural harmonics. Dynamic markings include 'f' (forte), 'ff' (fortissimo), 'mf' (mezzo-forte), and 'fres.' (fresco). Pedal markings ('Ped.') are present throughout. The page is numbered '7' in the top right corner.

First system of musical notation, piano (*p*) dynamics. The system consists of two staves. The upper staff features a series of eighth-note chords with triplet markings (3 and 1) above them. The lower staff contains a simple eighth-note accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff at measures 2, 4, and 6.

Second system of musical notation, piano (*p*) dynamics. The system consists of two staves. The upper staff continues the eighth-note chords with triplet markings. The lower staff continues the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff at measures 2, 4, and 6.

Third system of musical notation, mezzo-forte (*mf*) dynamics. The system consists of two staves. The upper staff features a series of eighth-note chords with triplet markings. The lower staff contains a simple eighth-note accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff at measures 2 and 4.

Fourth system of musical notation, mezzo-forte (*mf*) dynamics. The system consists of two staves. The upper staff features a series of eighth-note chords with triplet markings. The lower staff contains a simple eighth-note accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff at measures 2, 4, and 6.

Fifth system of musical notation, mezzo-forte (*mf*) dynamics. The system consists of two staves. The upper staff features a series of eighth-note chords with triplet markings. The lower staff contains a simple eighth-note accompaniment. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff at measures 2, 4, and 6.

Primo.

9

8va

p

Ped. *

8va

Ped. *

8va

Con Brio.

f

Ped. *

8va

Ped. *

8va

f

Ped. *

The musical score consists of six systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The key signature is B-flat major (two flats). The score includes various dynamics and performance markings:

- System 1:** Dynamics *mf* and *sf*. Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. Asterisks (*) are placed below the bass staff.
- System 2:** Dynamics *mf*, *sf*, and *f*. Pedal markings: *Ped.*, *Ped.*, *Ped.*. Asterisks (*) are placed below the bass staff.
- System 3:** Dynamics *mf* and *sf*. Pedal markings: *Ped.*, *Ped.*, *Ped.*. Asterisks (*) are placed below the bass staff.
- System 4:** Dynamics *cres:* and *f*. Pedal markings: *Ped.*. Asterisks (*) are placed below the bass staff.
- System 5:** Dynamics *p* and *f*. Pedal markings: *Ped.*, *Ped.*. Asterisks (*) are placed below the bass staff.
- System 6:** Dynamics *f* and *cres*. Pedal markings: *Ped.*, *Ped.*. Asterisks (*) are placed below the bass staff.

At the bottom of the page, the number 41-16 is printed.

The musical score consists of six systems of staves, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Dynamics include *mf* and *f*. Performance instructions include *Ped.* and *8va*.
- System 2:** Dynamics include *mf* and *f*. Performance instructions include *Ped.* and *8va*.
- System 3:** Dynamics include *mf* and *f*. Performance instructions include *Ped.* and *8va*.
- System 4:** Dynamics include *f* and *fres:*. Performance instructions include *Ped.* and *8va*.
- System 5:** Dynamics include *p*. Performance instructions include *Ped.* and *8va*.
- System 6:** Dynamics include *f*. Performance instructions include *Ped.* and *8va*.

At the bottom of the page, there is a tempo marking: *41 = 16*.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth-note chords in the right hand and eighth-note chords in the left hand. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.



Second system of musical notation, continuing the grand staff. It includes dynamic markings *f* and *cres:*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.



Third system of musical notation, starting with the instruction *Con Brio.* and dynamic markings *f* and *p*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.



Fourth system of musical notation, featuring dynamic markings *f* and *p*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.



Fifth system of musical notation, featuring dynamic markings *f* and *p*. Pedal points are indicated by 'Ped.' and asterisks at the end of the first and third measures.

Primo.

5-13

8

f *Ped.* *

8

f *Ped.* *

8

Con Brio. *ff* *f* *Ped.* *

8

f *p* *Ped.* *

8

ff *rf* *Ped.* *

8

p *Ped.* *



First system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a *Ped.* marking and an asterisk (*) below it.



Second system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a *Ped.* marking and an asterisk (*) below it. The system ends with a *Ped.* marking and an asterisk (*) below it.



Third system of musical notation. Treble and bass staves. Treble staff has a *cres* marking. Bass staff has a *Ped.* marking and an asterisk (*) below it. The system ends with a *Ped.* marking and an asterisk (*) below it.



Fourth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a *Ped.* marking and an asterisk (*) below it. The system ends with a *Ped.* marking and an asterisk (*) below it.



Fifth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic. Bass staff has a *Ped.* marking and an asterisk (*) below it. The system ends with a *Ped.* marking and an asterisk (*) below it.

8va

f

Ped.

8va

Ped.

8va

ff

Ped.

8va

f

Ped. con fuoco.

8va

Ped.

The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The systems are as follows:

- System 1:** Features a grand staff with a forte (*f*) dynamic. The right hand has a series of chords and single notes, while the left hand plays a steady bass line. A pedaling instruction (*Ped.*) is present. The system concludes with a measure marked with an asterisk (*) and the instruction "marcato il Basso".
- System 2:** Continues the musical theme with various fingerings indicated by numbers 1 through 4. The right hand features more complex chordal structures.
- System 3:** Includes a crescendo hairpin and the instruction "sempre *f*". The right hand has a melodic line with slurs, and the left hand continues the bass line.
- System 4:** Shows a continuation of the piece with a first ending bracket in the right hand. A pedaling instruction (*Ped.*) is at the end of the system.
- System 5:** The final system on the page, starting with a fortissimo (*ff*) dynamic and a left-hand instruction (*l.h.*). It features a grand staff with complex chordal textures and a final measure marked with an asterisk (*) and a pedaling instruction (*Ped.*).

At the bottom center of the page, the number "41-16" is printed.

Primo.

17

8va

f

Ped. con fuoco.

* + + +

8va

4 1 1 1 4 1 2 2 2 1 + 1 4 2 *

3 1 1 1 + 1 2 3 4 + 1 2

8va

3 2 1 + # 1

f

poco a poco cresc:

8va

Brilliant.

ff

Ped.

8va

f

Ped.

* + + *

WOODLAND BROOKLET.

WALD BÄCHLEIN.

ADOLF JENSEN. Op. 32.

Allegro risoluto. ♩ - 84.

Allegro risoluto. $\text{♩} = 84$. ADOLF JENSEN. Op. 32.

sempre legato. *simili.* *mf* *calando.* *f*



First system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 5 4 2, 4 3 2, 5 4 2, 4 3 2, 5 4 2, 4 3 2, 5 4 2. Bass staff contains a series of eighth notes with a fingering 1.

Second system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 5 4 2, 4 3 2, 5 4 2, 4 3 2, 5 4 2, 4 3 2, 5 4 2. Bass staff contains a series of eighth notes with a fingering 31. The instruction *sempre legato.* is written above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2, 4 3 2. Bass staff contains a series of eighth notes with a fingering 3.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 3 1, 3 1, 3 1, 3 1, 3 1, 3 1, 3 1. Bass staff contains a series of eighth notes with a fingering 3. The instruction *mf* is written above the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a series of eighth-note chords with fingerings 3 1, 3 1, 3 1, 3 1, 3 1, 3 1, 3 1. Bass staff contains a series of eighth notes with a fingering 3.

The musical score is written for piano and consists of five systems of staves. Each system typically has a treble clef staff on top and a bass clef staff on the bottom. The notation is highly detailed, with numerous fingerings indicated by numbers 1-5 above or below notes. Slurs are used extensively to group notes and phrases. Dynamic markings include *calando.* (ritardando), *mf* (mezzo-forte), and *pp* (pianissimo). The piece ends with a final chord in the right hand and a double bar line.

LONGING.

SEHNSUCHT.

Allegro appassionato. ♩. - 72.

ADOLF JENSEN Op. 32.

[illegible]

This page of musical notation consists of five systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements:

- System 1:** Features triplets in the treble staff and slurs in the bass staff. A *cresc.* marking is present in the third measure.
- System 2:** Includes a forte (*f*) dynamic marking. The bass staff shows descending and ascending scales with fingering numbers.
- System 3:** Features a *calando.* (rushing) marking in the first measure and a piano (*p*) dynamic in the second. The system ends with a forte (*f*) dynamic.
- System 4:** Includes a *calando.* marking in the second measure, a *rit.* (ritardando) marking in the third, and an *a tempo.* marking in the fourth. The system concludes with a piano (*p*) dynamic.
- System 5:** Features a pianissimo (*pp*) dynamic marking. The notation includes various chords and melodic lines with fingering numbers.

Throughout the piece, there are numerous fingering numbers (1-5) and slurs indicating phrasing. The notation is dense and detailed, typical of a classical piano score.

I LONG TO TELL THEE.

3

ICH MÖCHTE DIR NOCH SAGEN.

T. C. LIEBER.

Moderato. ♩ = 112.

Yet
Nur

Red. * Red. * Red. * Red. * Red. * Red. * Red.

once a - gain I long to tell thee, How in - fin - it - ly dear thou art; That
ein - mal möcht ich dir noch sa - gan, Wie du un - end - lich lieb mir bist. Wie

* Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red. * Red.

all my ve - ry soul with - in me, Is thine a - lone while beats my heart.
dich so lang mein Herz wird schlag en Auch mei - ne See - le nicht ver - gisst

* Red. * Red. * Red. * Red. *

1606 - 3

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p

I will not ask thee e'en to give me But
 Kein Wört - chen - sollt - est du er - wi - dern, Nur

*Ad. * Ad. * Ad. * Ad. * Ad. * Ad. **

cresc.

one short word of love or hope..... Nor friend - ly glance when I gaze on thee,
 freund - lich mir in's Au - ge sehn..... Ja mit ge - senk - ten Au - gen - li - dern

*Ad. * Ad. * Ad. * Ad. * Ad. * Ad. **

pp *dim.*

But si - lent stand with eyes that droop. Whilst
 Nur still und schwei - gend vor mir stehn. Ich

*Ad. * Ad. * Ad. * Ad. * Ad. * Ad. **

I with lov-ing hands ca - ress thee And pray God give thee joy and peace, I feel I
a - ber led te mei - ne Hän - de Dir be - tend auf das schö - ne Haupt Da-mit dir

Ad. * Ad. * Ad. * Ad. * Ad.

nev er can pos - sess thee But love thee, still un - til.... life cease.
Gott den Frie - den sen - de Den mei - ner See - le du ge - raubt.

* Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad.

Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad. * Ad.

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Miss Mae Estelle Acton, the popular soprano, spent a pleasant time out West, where she filled engagements, singing at Denver and Colorado Springs. She has been engaged for the State festival to be held on the eighth and ninth of August. Miss Acton has also been engaged for the Artist Club of Cleveland.

Mr. Nahan Franko, the musical conductor, and Miss Cornelia Ruppert, daughter of Jacob Ruppert, the wealthy brewer, were married in Paterson, N. J., by Mayor Braun.

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Armando Seppilli, the youngest of Augustus Harris' three conductors for the grand opera this season—his first in London—is a strikingly handsome man, as well as a man of much nerve. In London he is said to be one of the strictest of leaders, with an almost rigid loyalty to his composer, and a stern disciplinarian, at rehearsal. At the performance, like all conductors, he is more or less the slave of the singer. "The sight of Seppilli," says a London newspaper writer, in giving sketch of the conductor, "during a rehearsal when some singer surprises him with a forbidden puntatura or an unexpected and often tasteless vocal innovation, is a sight, indeed. He gets 'stone'; looks hard at the transgressor; his beat assumes at once a metronomical rigidity, and the culprit is taken throughout the rest of the part in strict time, without leniency and without the least regard for mute appeals to hold out a note or a suono filato.

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Among other interesting things, Ysaye, the celebrated Belgian violinist, said a few weeks ago, that Bach was for him the Alpha and Omega. "In Wagner we find Bach; in Beethoven, Bach; and, indeed, his influence is to be seen in all the greatest writers." "Wagner did for the music of France what the war of 1870 did for her politics." "Chamber music is for me the highest art. One is not led astray by the sensuous charm of mere tone-color." He believes that the French now lead in chamber music, although they have only about twenty works produced by the younger school. The French and Russians are, in his opinion, musically the most promising nations at present. The merits of these Russians, as well as those of the Frenchman, the Germans are unwilling to admit. I have often requested our foremost German conductors to bring out the works of some of these men. But no! The Germans live in the past (and a glorious past it is, too), and as for the present, they never get beyond the heavy, tiresome Brahms.

That Italian composers live and die in poverty is controverted by a recent letter from Rome. A stipulated sum is paid in advance for the performance of each work, instead of royalties, the sum depending upon the theatre, the artists to be employed, and the season. The price is never reduced when the contract is once made. The composer's rights are placed at from 20 to 50 per cent. of the supposed receipts. The smallest provincial theatre pays about \$600 a night for the right of presenting "Cavalleria Rusticana," and the receipts are rarely double this sum. Verdi's "Aida" commands \$2,000 and even \$3,000 in the larger cities; in the provinces, \$1,000. The publishers of the opera make all arrangements and pay 40 per cent. of whatever sum is received to the composer. Some of the old operas are now practically free. Dramatic authors do not fare as well as composers.

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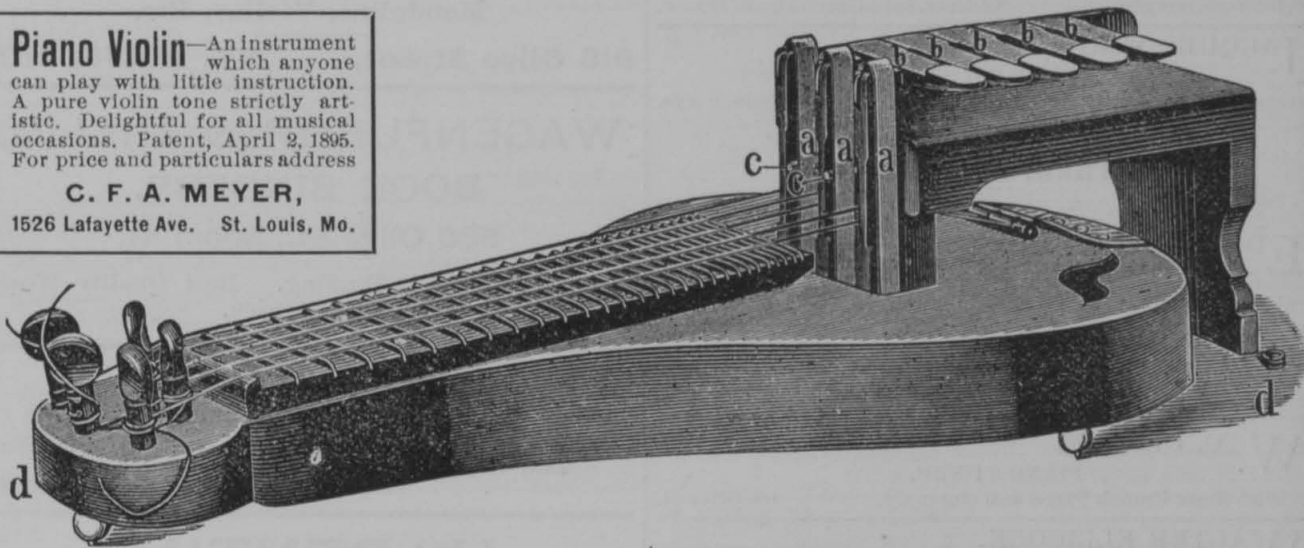
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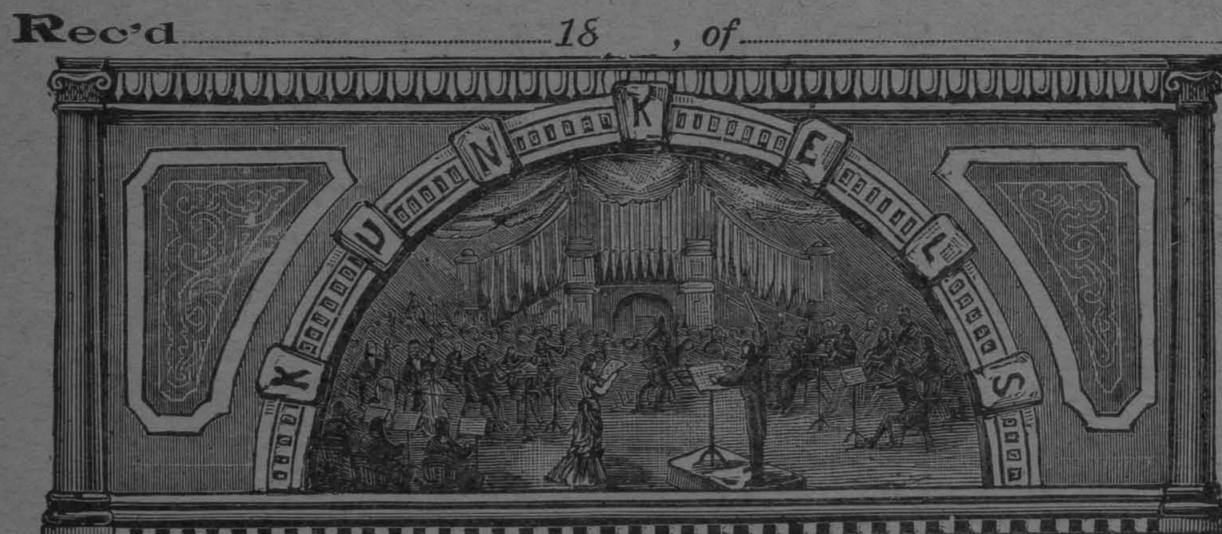
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